

The Last Five Years
Music Direction: The Speech/Song Divide

A Senior Honors Thesis

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by

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“Which comes first generally--the words or the music?

Generally, the contract.”

-Stephen Sondheim and George Furth's 1981 *Merrily We Roll Along*

As a student of both theatre and music I am interested in the intersection of these two art forms. My academic career at The Ohio State University has fostered in me a curiosity and enthusiasm for musical theatre, and specifically music direction. As an admirer of this art form, I am very intrigued by the stereotypes and often negative images which musical theatre carries. As it is often parodied and satirized in many other genres, musical theatre has the stigma of being overacted, forced, and ridiculous. This criticism comes from those outside the arts genres as well as those in fields closely related, especially traditional schools of opera and acting. The main criticisms are song styles and an “unreasonable” spontaneity of song or a lack of connection between the lyrics and music. Therefore, my research is concentrated in musical theatre's speech/song divide.

I have utilized the Undergraduate Research Scholarship which I received to fund a production of Jason Robert Brown's *The Last Five Years* and have taken advantage of my position as Music Director to test the hypotheses of my research. My duties during this production have included those typical of a music director: casting the show, serving as rehearsal pianist, teaching vocal parts to the actors, and organizing, conducting, and performing with the orchestra during shows. I have also served as producer, since the distinction project and scholarship funds were in my control. During

The Last Five Years rehearsals and performances, I sat at the physical and theoretical border between spoken words and song. This position provided me with the perfect view to observe the process and results of my research.

In selecting a specific show my options were narrowed by the available resources, space, and cast and crew. *The Last Five Years* became an appropriately suited musical for the purposes of my research. The small cast size, minimal requirements for costuming and scenic elements, and small orchestra fit the financial limitations of the production. Also, debuting in 2002, the contemporary script and score made this musical the perfect selection for my research. I applied for the rights and royalties for the show from MTI in January 2010, received the rehearsal materials in late March, and began rehearsals shortly thereafter. After explaining the discoveries of my research and technique I developed for use in our production, I will then explore it's successes, failures, and adaptations throughout the rehearsal period and performances.

From the start, I held three main goals for my distinction project. It was my hope that throughout this process I would gain experience as Music Director in order to test my ability in this field, as it is a potential career choice. As soon as I chose a specific show, my second goal became to assume my role as Producer and present a musical of great artistic quality and also to create an professional and productive rehearsal atmosphere with the cast, musicians, and entire creative team. Lastly, with the super objective of smoothing this speech/song divide, I aimed to develop a rehearsal technique which successfully produces a connected, truthful performance.

Before delving into the issues and concerns of contemporary musical theatre and its criticisms, a brief mention of the relevant history of the genre is appropriate in understanding the modern context. While classical opera and “straight theatre” traditions are the oldest influences on musical theatre, the relevance of this history here begins with America’s vaudeville. Douglas Gilbert explains in his *American Vaudeville* just how vital music was to performance, and also the intertwined, cooperative nature of the actors and musicians. “In the early days music cues were incessant” (32). Actors and other performers such as aerialists or dancers constantly relied on the quick thinking and talents of musicians to accent comedic or daring performances. The 40s and 50s brought to American musical theatre the golden age of the classic Book Musical, shows such as *Oklahoma!*, *The Kind and I*, and *Kiss Me, Kate* wherein all creative aspects of the production revolve around the book, or story. With the formation of the book musical, it became traditional to hide the orchestra in a pit or under the stage. With no direct acknowledged interaction between the musicians and actors, audiences began to accept music simply as accompaniment to the onstage action and not expect any visual evidence of the musicians.

This transition from free interaction of all artists to confinement of the musicians may also reflect the general social shift to more conservative values in America during the first half of the twentieth century. Broadway musicals have since seen a shift back toward more interaction between all artists and audiences members as well. These interactions and relationships between musicians and all other performers must be

noted in order to properly weigh the practices and criticisms of these artists in contemporary performance. New works in musical theatre are shifting back to the conventions of the early twentieth century as far as the staging of the band/orchestra. Productions of *Chicago*, *Rent*, *Spring Awakening*, *American Idiot* all feature musicians sharing the same stage as the actors.

Moving forward to the contemporary American musical, first the reasons for its opposition and criticism will be identified in order to then discover potential remedies for these issues. Often the resistance to Musicals comes from the type of music represented in the individual shows. For example, some are so insistent and reliant on the classic orchestral sound of the book musical that they refuse to accept any shows containing rock, pop, punk, glam, etc. music. This is one reason why the contemporary musical is shunned. However, in examining the origins of musical theatre, a trend appears which refutes this ideal. In his Introduction to *Approaches to the American Musical*, Robert Lawson-Peebles states, “The American musical has been... indiscriminate. It draws on vaudeville and the so-called ‘legitimate’ theatre, on burlesque and opera. It is in a direct line of descent, on the one hand, from Gilbert and Sullivan, French *opera bouffe* and German operetta; and on the other from the rich tradition of indigenous popular song...” (1).

Pacifying my admiration of his phrase “so-called ‘legitimate’ theatre,” I will focus on the subject of immediate concern: the musical genres represented by the American musical. Like every other aspect of American culture and tradition, the musical as an art form is, and always has been, a culmination of many various styles. If the variety of

musical genres represented in musical theatre is not substantial proof of this point, then surely the fundamental collaborative nature of theatre in general will support this claim. In order to maintain this American art, we must strive to include in contemporary theatre all the variety which has been included since the genesis of the musical. The American melting-pot fundamental must be similarly foundational to the musical theatre genre.

Supporting this argument, another powerful point made in *Approaches* concerns the standards of “good” musical theatre.

“There are a number of good reasons why *Show Boat* is a benchmark in the history of the musical. Firstly, it handles an array of contemporary social concerns such as miscegenation, gambling, alcoholism and failed marriages. Second, it deploys a range of popular song to answer the demands of a structured, if convoluted, plot” (2).

Peebles implies that the standards of judgment for the American musical’s integrity are the inclusion of contemporary social issues as well as various contemporary musical styles. Having established these values, the question becomes how to successfully combine contemporary issues and contemporary musical styles in order to produce a relevant, “good” show (a term equally as valuable as “legitimate theatre”).

Increasingly, new musicals are becoming more inclusive of contemporary musical styles. America saw the birth of the Rock Musical with Rado and Ragni’s *Hair*, a shining example of a show with an eclectic, all-inclusive musical style. Composer Galt MacDermot had a musical background which differed greatly from most typical

Broadway composers. “MacDermot, who studied all kinds of music during his youth in Montreal and Capetown, South Africa, rejected rigid boundaries when composing the *Hair* score, and instead drew on all of his influences” (Wollman, *The Theatre Will Rock* 53). Followed by the concept album musicals of the 70s such as *The Who’s Tommy*; Megamusicals such as *Cats*, *Mamma Mia!*, and *Dreamgirls* which included pop, disco, and gospel music; and more recent musicals like Miranda’s latin, hip-hop influenced *In The Heights* and punk rock band Green Day’s *American Idiot* all contain contemporary musical genres as well as relevant issues.

Another relevant topic here is the versatility of the musical. As shown, musicals are able to address multiple and various social concerns, and include many different types of musical genres. In his book *The Broadway Musical: A Critical and Musical Survey*, Joseph P. Swain exemplifies this versatility very simply in just the first page of the book. The Table of Contents lists many chapters which describe all the purposes musicals can serve as well as all the forms it can take. For example, “Morality Play as Musical, Shakespeare as Musical, The Pure Love Story, Myth as Musical, Tragedy as Musical, The Ethnic Musical, Religious Experience as Musical, Thriller as Musical” etc.

(v). While the Book Musical conventionally focused on a love story, contemporary works are now focusing on sensitive social issues such as drugs, HIV/AIDS, sex, politics, and mental disease. Examples lie in shows such as *Rent*, *American Idiot*, *Next to Normal*, and *Hedwig and the Angry Inch*. With all these ways to utilize the musical, it seems musical theatre would be the perfect form to incorporate those idealized contemporary issues and music styles.

This is not to say that revivals of book musical or those new works which might use more classical musical theatre styles should be regarded as false or inadequate. The argument here remains: in the effort to make musical theatre more inclusive to broader audiences, and in order to combat the critique of the art form, the best strategy remains to incorporate (1) contemporary issues and (2) contemporary musical styles. Besides the resistance to the inclusion of contemporary musical styles, many other arguments appear to combat the integrity of the musical. If the American musical continues to follow this trend, those who shun the genre will have a more difficult time denying its legitimacy as a truthful art form.

The most common complaint against musical theatre remains the seemingly contrived transition between speech and song--the speech/song divide--and herein lies the main focus of this study. Konstantin Stanislavski, director, actor, and co-founder of the Moscow Art Theatre, while not famous for his work in the musical world, still has enough knowledge and wisdom in the world of the arts to make the simple, yet fundamental comment, "Without the organic union of words and music there is no such thing as the art of opera" (1). In Balk's *The Complete Singer-Actor*, he follows this quote from Stanislavski with "Chapter 1: Exploring the Territory" which contains a lengthy metaphor illuminating the battle between the music and acting traditionalists over supremacy and rule in the realm of musical theatre. However comic this story about the kingdoms of "Musiconia and Theatrylvania" and their everlasting rivalry may seem, I cannot deny that I have encountered this opposition and lack of cooperation in my efforts to produce *The Last Five Years* at OSU. The main fault of this discussion and analysis is the fundament argument between which matters more, or comes first:

music versus words. An amazing amount of literature and discussion on musical theatre separates these two subjects. One simple example exists in Richard Kislán's *The Musical* in the fact that "Chapter 11: Lyrics" is followed by "Chapter 12: The Score," which not only isolates the two but implies that one must be discussed or considered before the other.

Diving deeper into the text itself, Kislán describes the "creative intimacy" of the collaborative process of Rodgers and Hammerstein, authors of American musical theatre classics such as *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*. After hammering out the basic plan of the show, the two partners would separate and work on their respective elements of the musical, Hammerstein went to his farm in Pennsylvania, and Rodgers to his New York apartment. Kislán also relays Hammerstein's frustration in his partner's ease and flexibility to write music in a few minutes time and even without a piano, while it took him hours of contemplation to perfect his lyric (139). This team, a pair of artists whose entire body of work is a standard in American musical theatre, had a unique creative process, and a fascinating one. After Rodgers and Hammerstein set the standard for the Book Musical, Stephen Sondheim stepped in to change the meaning and use of the book. To the previous generation of writers "...book meant story. For Sondheim, book means idea, the concept that makes possible the most effective mobilization of the elements of the musical into a smooth and compact theatre art" (150). With this transition, we begin to see the inclusion of equal value of all aspects of the show. However, as Rosenberg and Harburg state in *The Broadway Musical*, "The modern musical theater, certainly the contemporary theater, is fashioned not for readers but for audiences" (205). The

separate nature of Rodgers and Hammerstein's process must be noted, as must Sondheim's transition into our contemporary theatre; however, these artists discussed above were mainly concerned with the writing process while the rehearsal and performance experience remains the focus here.

An unbelievable amount of continuity can be gained in treating the two art forms as one, and rehearsing and performing as such. This not only includes the actors' various commitments to character development and vocal training, but also reaches into the combination of the orchestra and actors as one performing body. A look into the rehearsal process of 1967's *Hair*, the first American rock musical, shows that perhaps this fusion was a contributing factor, if not the singular reason, for the wild success of the musical.

"In rehearsals for *Hair*, the creative team emphasized a collective approach to music making. In marked contrast to a traditional Broadway pit band--which is usually rehearsed separately and brought in to work with the company a week or two before the preview period begins--the band members joined the cast during the length of *Hair*'s rehearsal period" (Wollman, *The Theatre Will Rock* 51).

This concept seems to be relatively new in the musical theatre world. Stephen Banfield, in *Approaches to The American Musical* discusses a progression from the common practices of classical music all the way through our modern popular songs. He points out the vernacular song's characteristic of singer/songwriter claiming all rights to a song because he claims all authorship. In the Musical Theatre realm we tend to see collaborative teams such as the aforementioned Rodgers and Hammerstein; Tim Rice

and Andrew Lloyd Webber (*Jesus Christ Superstar*, *Evita*) or Elton John (*The Lion King*, *Aida*, *Billy Elliot*); and the more recent team of Robert Lopez and Jeff Marx, Tony Award winners for 2003's *Avenue Q*. While we may see this change with the growing trend toward the inclusion of more contemporary music genres in the American musical, the "music by/lyrics by" separation of authorship pattern still remains prevalent.

In *Approaches*, Banfield goes on to bewail the lack of vocabulary or terminology for the very specific art of successfully combining music and lyrics. "The art of producing this unitary perception is rarely subjected to analysis and appears to have no recognized name other than the inconveniently connotative and workaday term 'songwriting.' I suggest that we call it *melopoetics*" (138). I feel the key to smoothing the transitions and increasing continuity in contemporary musical theatre lies with this concept. On the other hand, I do have a few suspicions as to the probability of the full development and usefulness of the theoretical *melopoetics*.

"As we shall see, the words can express the music as much as the music can express the words, and they can add layers of ambiguity to the structural progress of the whole just as harmony can add fruitful ambiguity and hence structural depth and prolongation to the progress of a melody. What we need are ways of analyzing words and music together..." (141).

His last statement holds such vital importance to this research and to the progress of musical theatre as a whole that it necessitates emphasis. "What we need are ways of analyzing words and music together." H. Wesley Balk would support this technique, considering his opinion from *The Complete Singer-Actor: Training for Music Theatre*,

“the *training* for such a medium should also be based upon the problems of collaboration and cooperation rather than avoiding them” (6). While I entirely agree with his call to further attention in this area, my enthusiasm for definition therein has waned somewhat throughout the course of my research. In my attempt to use this idea, *melopoetics*, developing my rehearsal technique I found the concept useful, but struggled to find practically in its application. However relevant these connections may be to the continuity of the lyrics and music, the entire conversation in rehearsals surrounding these examples still lived in familiar vocabulary and phrasing borrowed from the two different and pre-established schools of thought. We made new connections between the two worlds but with old concepts.

This struggle to create an entirely new system of analysis becomes frustrating. How does one create a new system and also relate those concepts to others without relying on previously established systems? In learning a foreign language, we relate the new vocabulary to what we already have set in our own minds. However, as children learning our first language we must learn each individual word and concept anew. Additionally, the two genres cannot simply be fused to create continuity between them and disappears from their own individual realms. Each separate art form will still exist outside of each other with it's respective vocabulary, theories, and techniques. Therefore, while I support an organic connection between music and dialogue, I do not believe in the practicality of a fully realized technique in *melopoetics*. I now move on to the concerns of this issue in rehearsal and performance rather than dwelling on the problems of analysis.

I begin with a brief introduction of our team, since more information on the actors and director can be viewed in the attached bio sheet and program. Actors and OSU Music students Pedar Bate and Allie Hovland played Jamie and Cathy, respectively, and Chris Ray, OSU Theatre student, directed the show, with myself serving as Producer and Music Director.

My research lead me to espouse the philosophy that the actors should learn the songs from a vocal standpoint before beginning blocking and run through rehearsals. This is not to say that the music takes priority over lyrics or dialogue, but simply that this process fits the constraints of our schedule and the nature of this particular production. Identifying and attacking the vocal challenges of each song allows for greater ease in getting the actors off book and in creating organic and sensible blocking. By the time rehearsals have reached partial or full run throughs, pausing to correct simple melodic or rhythmic errors would cause massive delays in the process.

We began at the end of March with a few meetings to discuss our rehearsal process, scheduling issues, costuming, etc. We all agreed on my plan to begin by learning the vocal parts and also discussed Chris' attendance at these rehearsals. Considering time commitments and his duties as Director, I suggested that Chris not be required to attend music only rehearsals. Agreeing with this, Chris also raised an important issue which I had not considered. Since the goal of the music only rehearsals was to simply learn the musical technicalities of each song, Chris did not want his presence at the rehearsals to add any pressure on the actors to perform and therefore

distract from the main goal of learning. Relating this idea to my training as an actor, I recall actor/director Sanford Meisner's technique wherein an actor memorizes lines without relating any vocal or emotional bias to the words. "'I don't care when you learn the lines,' Meisner says. 'And don't try to learn them in relation to the emotion you think you should have'" (*Sanford Meisner on Acting* 116). This method leads to an organic production of the line upon eventual performance since the words are not laden with a preconceived connotation.

Now, using this philosophy to smooth the connection between lyrics and song may seem deceptive upon first glance. If the words and music are learned separately, how can they be joined in performance? The point of this philosophy though, is that the two realms must be discussed and pondered separately before being joined together. As established in my research, we have no unique vocabulary or system of analysis for the no-man's land—or rather everyman's land, as the territorial battle over musical theatre suggests—between music and lyric and therefore the two must be analyzed separately prior to relating the two. After individual analysis, the joining of the two art forms then occurs. The transitions and interrelations are possible to smooth, but not immediately. This is a secondary step in the rehearsal process. Again, relating this concept to an acting concept: the notes, phrasing, tempo, etc, the technicalities of the music must be treated as given circumstances; ideas and facts which the actor/singer must have accepted and dealt with prior to working through the emotional commitment of a scene or song.

This plan in mind, we began rehearsals in pursuit of the goal to incorporate music and lyrics inclusively in the rehearsal process, taking our first two weeks for rehearsal with only the music director on piano and the actors, individually or together for the duets (#8 and #14). (A song list can be viewed in the attached program, 44.) During the two weeks of rehearsal, I attempted to point out certain “chunks” or “parts” of songs which could be particularly useful to the actors because of their rich potential in both terms of music and lyrics. I tried to avoid words like “line, lyric, phrase; or note, pitch” and rather use generic terms (or attempted *melopoetics*) such as “part, chunk, section” when identifying the part of the song that I was about to analyze. Then, in discussing the musical and lyrical characteristics of the part I would use the respective poetic or musical terms. This was my attempt to view the piece from both sides without assigning it any identity or prioritizing one school of thought.

For example, to start, the most obvious example of this type of word-painting appears in #3 “Shiksa Goddess” in measures twenty-eight through thirty. The low A3 sung by Jamie in this example is held for twelve beats. Ironically, and outstandingly self-explanatory in its relevance here, the lyric is “grave.” Another example exists in Jamie’s song #11 “If I Didn’t Believe In You” contains the lyrics “...And that’s done.” in measure eight. The last syllable, “done,” is a quarter note followed by one and a half beats of rest. In rehearsing this song, Pedar and I discussed how the relative short length of the note and the following rests suggested to us the finality of the lyric. The music and lyrics both advised each other. A final example is written into #1 “Still Hurting,” sung by Cathy. First appearing in measure eleven, it is also repeated multiple times throughout the song. The end line of the lyric reads “And I’m still hurting,” and

the vocal line steps down by whole step from E4 to C4. The depression of the mood and lyrics is both echoed and inspired by the downward stepwise motion.

Blocking rehearsals inadvertently took on doubly similar qualities with music only rehearsals. For scheduling reasons I was unable to attend blocking rehearsals. We therefore adopted an inverse attendance policy. Since I would not be needed as rehearsal pianist or music director during the non-fluid discussion of blocking rehearsals, Chris carried on rehearsals by himself with the two actors. The second similarity remained undiscovered until a later conversation between Chris and me. We each had run our respective directing rehearsals with the same basic principle, letting the actors go through the song or scene without discussing it first, then going back to break it all down. We found that this created the most organic blocking and emotional connections with the songs and/or characters. This discovery has been so valuable to me; I am positive that I will maintain this practice.

Some issues or suggestions arose during rehearsals which made me infinitely thankful I had the team onboard this project which I did. During the blocking rehearsals Chris held with just the actors, they did some very interesting table work which I was thrilled to learn about later in the process. A unique quality of *The Last Five Years* is the chronology of the storyline. The five year history of a relationship is simultaneously told by Jamie forward through time and by Cathy backward through their story. This results in the song order being a jumbled mix of different points in the story. Jason Robert Brown organizes the show well enough that this is all very clear to the audience, but Chris had suspicions that it may be confusing for our actors in their character

development. Early in the table work, Chris sat down with the two actors and they hashed out a rewritten list of the song order according to the actual chain of events which occurred during the relationship of the two characters. After joining the others for our first stumble through rehearsal, I was amazed at how much clarity this work, which seems so simple and fundamental now, became to the piece. This reassurance in the value of the dialogue and storyline as a whole to each individual song supports the hypothesis I had developed earlier about the connection between these two realms.

Denny Martin Flinn's book *Little Musicals for Little Theaters* contains a very interesting critique of *The Last Five Years* which became helpful in a few ways.

“Neither of the two unique aspects of this brief musical...create any real dramatic effect; it's all in the power of the songs to create emotion. That carried the project--the writer is an award-winning theatre composer--but the idea that successful men have affairs and dump he first wife is neither original nor, here, mined for any depth or thoughtful ideas” (88).

Upon my first reading of this article, I admittedly became somewhat defensive because of the negative criticism of the storyline. However, I quickly realized how great this advice would become in it's relevance to my research, as well as becoming precautionary advice for our production. This move away from the vital importance of the book and toward highly valued song styles and character development supports the previously mentioned theories about the progress of the American Musical. Also, I

was sure to take care in emphasizing the necessity of the “power of the songs to create emotion” in our production.

Another decision we made early on in the process dealt with staging. We decided to have the musicians fully visible onstage with the actors. In a small space such as the New Works Lab, the audience and actors would without doubt be conscious of the musicians even if they were shoved in a corner and hidden behind a curtain. We took the awkwardness out of this specific space issue by throwing the entire cast and musicians into plain view. Also, we made a conscious effort throughout every rehearsal to find places where the actors can not only acknowledge the presence of the musicians but also interact with them as well. This did not go so far as to assign non-speaking characters to the musicians, but rather a simple acknowledgement that the two types of performers were sharing the same space in order to tell the same story. This helped to unify the performers and make a more cohesive show.

After closing night on Sunday, June 6, I could not have been any more pleased and proud of our cast and crew. Every aspect of the show grew and strengthened with each performance. The lighting cues became tighter; the orchestra found appropriate moments to highlight either their parts or the actors'; and Allie and Pedar both shone. I believe we truly reached a beautiful acoustic balance by the end of the run. Personally, I am completely satisfied with the end product of all the hard work and commitment everyone put into this show. Of course, in evaluating the work there are always small

aspects I might tweak or rework, but my pride remains. I now look at the audiences' reactions and their general experience during the shows.

Immediately after opening the show's email account and spreading word about our show, we quickly filled up our reservations. We had enough seats for thirty-nine audience members, and each show was almost to capacity, if not full. Thursday's performance had thirty-two; Friday we had thirty-five; Saturday was full at thirty-nine; and Sunday we had twenty-seven audience members. Fortunately, many of our audience members also took to the time to fill out the questionnaire we included in the program. Most of the negative comments were about the heat in the New Works Lab. With around forty bodies in that room, plus stage lighting, plus heavy black curtains all competing with the Little-Air-Conditioned-That-Could, I knew it would be warm. On the other hand, I am disappointed that this was a distraction for many of our audience members and that it took away from their experience at our show. Next, a few people did complain about sight lines. "It was neat and intimate, but the alley staging made it smoothing else for me. It seemed awkward at times, could have worked maybe as a thrust better." The choice to use the alley staging was one that Chris made from the beginning. It also supported my decision to include the musicians onstage. I stand by this decision, and think the following comment explains this issue better, "Sight line got a little funky, but that's the nature of the New Works."

While these comments are notable, they address issues we acknowledged and dealt with from the start of the production. Other comments about the space interested me more. Many people used the word "intimate" in their questionnaires. This was a

huge relief to Chris and me, since this was the exact atmosphere we were trying to achieve. We were concerned that people might feel cramped or overwhelmed by the proximity of the actors, but it seems they actually found this quite enjoyable and engaging. Some comments include, “I have never been so connected with a character before.” “Felt very much a part of the performance, in every moment.” “The size of the venue combined with the style of the show really enhanced the experience.” All of these comments reinforced the feeling we strove to achieve with our staging.

In relation to the “style of the show,” I found this next comment particularly profound. The story told by the two characters is such that even if the audience does not identify entirely with one character, they at least relate to one emotion or situation of the character. This is a brilliant way that Jason Robert Brown brings the audience and their personal experiences into the show. One person commented, “I actually enjoyed getting to look across and see other people’s emotional responses to the music.” This was encouraging to know that the audience not only related to the characters but with each other as well, making it a fuller experience. Another way we attempted to incorporate everyone present in the entire experience was the interaction between actors and musicians, as discussed above. I was thrilled to learn that this went over well with the audience. “Interaction of performer and musician good touch; intimate but not uncomfortable.” My own personal satisfaction with our run combined with this positive and meaningful audience feedback is endlessly encouraging.

Overall, I am very pleased with the end product of our work. As researcher and performer, my thoughts were split in different directions throughout this process, so while I do look back and see potential changes which may have smoothed the process, I maintain great pride in the show we produced. The source of this pride is the knowledge of all the hard work the entire team put into the show. Many of us took on multiple roles other than those initially assigned. Since we had no Lighting Designer, Stage Manager or Assistants, Costume crew, etc. our time was spent performing our respective duties and also picking up the duties of those team members we did not have. Besides our lack of human resources, we had a very limited budget, and limited access to resources within the facilities. These are the challenges which any student production must face, and some of the challenges remain even in the professional world. However overwhelming these issues may have seemed at times, we came out at the end of this process with a well prepared musical theatre performance full of energy and truth; this is where my pride lies.

Resources, technicalities, and financial challenges aside, if I were to begin this process again on a new show, there are a few changes I would make to the rehearsal and performance techniques which I developed. I stand by my firm belief in the incorporated performance of the musician and actors. However, I would take more care in planning the orchestration in relation to the acoustics of the space. With the three strings and one piano we had in our performance of *The Last Five Years*, we never overpowered the actors, but this was an issue of constant concern. I also would plan on acquiring musicians as soon as possible. During this process, I did not emphasize this enough and ended up in a frantic rush to find musicians. Again, I stand by my

belief in the reach for continuity through attempted *melopoetics*. As stated before, I do not believe the theory is entirely feasible. I do believe in the intentions and usefulness of the idea in pointing out the connections between the score and the lyrics.

Thinking back to the original goals for this project, I have certainly gained much experience as Music Director and have made discoveries and developments in my skills. As stated, my role as Producer has brought me great pride in the quality of our show. Lastly, my research in the speech/song divide produced a working rehearsal technique which resulted in a beautiful performance by our actors. I attribute the success of our show to three main reasons which I emphasized earlier in my research. Our musicians and actors shared the same stage: a visual inclusion of all performers. Our show contained contemporary social issues as well as varied, contemporary song styles. Finally, all the hard work we all put into rehearsals resulted in a cohesive story with deep connections between score and lyrics. I feel through this production we successfully bridged the speech/song divide.

Many of the ideas and techniques I utilized work extremely well when paired with contemporary musical theatre. I am not entirely sure how this all would work out with more traditional genres, but I do feel these ideas could be of some worth. The unification of music and lyrics is an issue for singers and musicians of all backgrounds: musical theatre, rock/pop, classical, folk, etc. In sum, the goal of all performance is to form a connection with the audience and to share something with them. If a group of performers are not connected with each other, how can they hope to form a unity with the audience? Oscar Wilde, Irish poet and playwright, reiterates this point, "I regard

theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.” In order to maintain the absolute brilliance inherent to theatre, the musical theatre genre must strive to form organic and truthful connections within the performance as well as with the audience.

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MTI PRODUCTION CONTRACT

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

Licensee:

- REPRINT -

OHIO STATE UNIVERSITY THEATRE DEPARTMENT
 ATTN: ERIC H. MAYER
 1849 CANNON DRIVE
 COLUMBUS, OH 43210

TELE#: 614-292-5821 FAX: 614-292-3222
 E-MAIL: mayer.93@osu.edu

Contract Issue Date: 10/28/09
 Contract Expiration Date: 12/09/09
 Valid For Performances From: 05/14/10 - 05/16/10

THIS IS A LICENSE FOR AN AMATEUR PRODUCTION OF:
 THE LAST FIVE YEARS

SPECIAL CONDITIONS**ROYALTY**

ROYALTY A) \$65.00 For Each Regular, Benefit or Other Performance
 Provisions: Regular Performance
 Seating Limited to 40 per Performance
 Tickets @ 0.00

SECURITY DEPOSIT

\$400.00 to be refunded following the safe, timely return of the rented material to us, less handling/shipping/
 missing materials/brokerage fees, late charges and/or any outstanding account obligations.

RENTAL FEE

\$550.00 for a standard set of materials or any part thereof
 Provisions:

See attached ADDITIONAL MATERIALS page for a complete list of all materials included in the Standard Rental Set.

The Standard Rental Set (see attached) is the ONLY acting edition authorized by the Authors and MUST be rented from us as a condition of this offering.

If the rental materials are needed in advance of the standard two-month rental period, they may be rented for \$400.00 extra each month or part thereof, pending availability.

PLEASE KEEP THIS PAGE FOR YOUR RECORDS

CONTRACT CONFIRMATION COMPLETE THIS COPY AND RETURN TO MTI		Your MTI Rep: SHARON WALKER Your MTI Account Number: 5630570 Contract No: 9026583 Printed On: 10/28/09
CONFIRMATION OF PERFORMANCE INFORMATION		
Name of Organization: OHIO STATE UNIVERSITY THEATRE DEPARTMENT Name of Show: THE LAST FIVE YEARS Name and address of performance space/venue: OHIO STATE THEATRE - NEW WORKS LAB 1849 CANNON DR., COLUMBUS, OH 43210		
Date(s) of performance(s): 05/14/2010 - 05/16/2010 Please list number of performances for each calendar month: _____		Contract Expires: 12/09/2009
SHIP WITH: <input type="checkbox"/> Partial/Alternate Orchestration <input type="checkbox"/> Full Orchestration <input type="checkbox"/> No Orchestration <small>(check one) (If "Partial," you MUST mark the required parts on the Orchestration Details sheet, and return a copy with your signed contract.)</small>		
ROYALTY: Royalty A for _____ performance(s) @ \$ 65.00 per performance, a total of \$ _____		
RENTAL: \$550.00 for a standard set of materials or any part thereof \$ 550.00		
ADDITIONAL RENTAL (Outside of the standard two (2) month period): \$400 per month X _____ months \$ _____		
SECURITY FEE: Your security fee MUST be paid in full by check, credit card or money order (No Purchase Orders accepted) in order to process your license. \$ 400.00 <small>Failure to do so may result in a delay in the processing of your license.</small>		
ADDITIONAL MATERIALS GRAND TOTAL (from ADDITIONAL MATERIALS page): \$ _____		
SALES TAX (CA, CT, MN, NJ, NY): CT, MN & NY: Apply to all Materials and Shipping fees. CA&NJ residents apply to Materials only. \$ _____		
TOTAL: \$ _____		
TOTAL AMOUNT ENCLOSED: \$ _____		
OUTSTANDING OBLIGATIONS: \$ _____		
SHIPPING		
<small>Shipment is made by UPS or FEDEX unless otherwise instructed. You will be billed for all shipping charges. Canadian and overseas shipments are by most efficient carrier, unless otherwise instructed.</small>		
Special Shipping Instructions: (check one) <input type="checkbox"/> RUSH <input type="checkbox"/> SECOND DAY <input type="checkbox"/> GROUND		
Shipping Address: _____ <small>(NO P.O. BOXES)</small>		
City: _____ State: _____ Zip/Postal Code: _____		
PAYMENT		
<input type="checkbox"/> CHECK or MONEY ORDER (No personal checks accepted. Make payable to MUSIC THEATRE INTERNATIONAL)		
<input type="checkbox"/> CREDIT CARD: <input type="checkbox"/> VISA <input type="checkbox"/> MASTERCARD <input type="checkbox"/> AMERICAN EXPRESS Card Number: _____ Exp. Date: _____ Name on Card: _____ Signature: _____ Amount: _____ <small>PLEASE NOTE: ANY REFUNDS ISSUED ON CREDIT CARD PAYMENTS WILL BE PAID TO THE ORGANIZATION BY CHECK</small>		
<input type="checkbox"/> PURCHASE ORDER: For schools and government agencies ONLY, a signed, authorized purchase order is acceptable for ROYALTY and RENTAL payment. YOU MUST STILL return your check, money order or credit card information for the SECURITY FEE along with your signed, authorized P.O. with this license to cause materials to be shipped.		
ACCEPTANCE		
<small>By signing below, you agree that you have read and that you understand the terms and conditions set forth in the Production Contract and the accompanying Performance License and agree to abide by terms and conditions contained therein. A copy of MTI's Performance License can be found online at www.MTIShow.com/PerfLicense.</small>		
PRINT YOUR NAME _____		TITLE _____
AUTHORIZED SIGNATURE _____		DATE _____
DAYTIME TELEPHONE _____		EMAIL _____
YOU MUST COMPLETE AND RETURN THIS PAGE WITH PAYMENT		
MUSIC THEATRE INTERNATIONAL • 421 West 54th Street, New York, NY 10019 • (212) 541-4884 • Fax (212) 367-4884 • lsanay@mtishow.com • www.mtishow.com		PAGE 2

CONTRACT CONFIRMATION LICENSEE COPY	Your MTI Rep: SHARON WALKER Your MTI Account Number: 5630570 Contract No: 9026583 Printed On: 10/28/09
CONFIRMATION OF PERFORMANCE INFORMATION	
Name of Organization: OHIO STATE UNIVERSITY THEATRE DEPARTMENT Name of Show: THE LAST FIVE YEARS Name and address of performance space/venue: OHIO STATE THEATRE - NEW WORKS LAB 1849 CANNON DR., COLUMBUS, OH 43210	
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SHIP WITH: <input type="checkbox"/> Partial/Alternate Orchestration <input type="checkbox"/> Full Orchestration <input type="checkbox"/> No Orchestration <small>(check one) (If "Partial," you MUST mark the required parts on the Orchestration Details sheet, and return a copy with your signed contract.)</small>	
ROYALTY: Royalty A for _____ performance(s) @ \$ 65.00 per performance, a total of \$ _____	
RENTAL: \$550.00 for a standard set of materials or any part thereof \$ 550.00	
ADDITIONAL RENTAL (Outside of the standard two (2) month period): \$400 per month X _____ months \$ _____	
SECURITY FEE: Your security fee MUST be paid in full by check, credit card or money order (No Purchase Orders accepted) in order to process your license. \$ 400.00 <small>Failure to do so may result in a delay in the processing of your license.</small>	
ADDITIONAL MATERIALS GRAND TOTAL (from ADDITIONAL MATERIALS page): \$ _____	
SALES TAX (CA, CT, MN, NJ, NY): CT, MN & NY: Apply to all Materials and Shipping fees. CA&NJ residents apply to Materials only. \$ _____	
TOTAL: \$ _____	
TOTAL AMOUNT ENCLOSED: \$ _____	
OUTSTANDING OBLIGATIONS: \$ _____	
SHIPPING	
<small>Shipment is made by UPS or FEDEX unless otherwise instructed. You will be billed for all shipping charges. Canadian and overseas shipments are by most efficient carrier, unless otherwise instructed.</small>	
Special Shipping Instructions: (check one) <input type="checkbox"/> RUSH <input type="checkbox"/> SECOND DAY <input type="checkbox"/> GROUND	
Shipping Address: _____ <small>(NO P.O. BOXES)</small>	
City: _____ State: _____ Zip/Postal Code: _____	
PAYMENT	
<input type="checkbox"/> CHECK or MONEY ORDER (No personal checks accepted. Make payable to MUSIC THEATRE INTERNATIONAL)	
<input type="checkbox"/> CREDIT CARD: <input type="checkbox"/> VISA <input type="checkbox"/> MASTERCARD <input type="checkbox"/> AMERICAN EXPRESS Card Number: _____ Exp. Date: _____ Name on Card: _____ Signature: _____ Amount: _____ <small>PLEASE NOTE: ANY REFUNDS ISSUED ON CREDIT CARD PAYMENTS WILL BE PAID TO THE ORGANIZATION BY CHECK</small>	
<input type="checkbox"/> PURCHASE ORDER: For schools and government agencies ONLY, a signed, authorized purchase order is acceptable for ROYALTY and RENTAL payment. YOU MUST STILL return your check, money order or credit card information for the SECURITY FEE along with your signed, authorized P.O. with this license to cause materials to be shipped.	
ACCEPTANCE	
<small>By signing below, you agree that you have read and that you understand the terms and conditions set forth in the Production Contract and the accompanying Performance License and agree to abide by terms and conditions contained therein. A copy of MTI's Performance License can be found online at www.MTIShow.com/PerfLicense.</small>	
PRINT YOUR NAME _____ TITLE _____	
AUTHORIZED SIGNATURE _____ DATE _____	
DAYTIME TELEPHONE _____ EMAIL _____	
YOU MAY KEEP THIS PAGE FOR YOUR RECORDS	
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PAGE 3	

ADDITIONAL MATERIALS

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

STANDARD RENTAL SET

THE LAST FIVE YEARS
 Your Standard Rental Set of Materials will include:

Rehearsal Set:
 8 LIBRETTO
 4 PIANO CONDUCTOR'S SCORE

Orchestration: The Standard Rental Set includes the complete standard orchestration parts.
 For orchestration details (and/or options) please view the attached ORCHESTRATION sheet(s).

ADDITIONAL MATERIALS ORDER FORM

You can order additional materials and theatrical resources at the following rates.

To order, simply indicate the quantity of each item you would like and add the Grand Total to the Confirmation Page of this Production Contract.

ITEM	QUANTITY	COST EACH	TOTAL
ADDITIONAL MATERIALS			
LIBRETTO (Replacement Fee \$15.00)	_____ x	\$ 3.75	= \$ _____
PIANO CONDUCTOR'S SCORE (Replacement Fee \$120.00)	_____ x	\$ 30.00	= \$ _____
ADDITIONAL ORCHESTRA PARTS (Replacement Fee \$60.00)	_____ x	\$ 15.00	= \$ _____
(Attach ORCHESTRATION sheet with additional parts required marked - list total quantity of parts above)			
THEATRICAL RESOURCES			
LOGO PAK	_____ x	\$ 50.00	= \$ _____
REFERENCE RECORDING	_____ x	\$ 20.00	= \$ _____
REHEARSCORE+	_____ x	\$ 300.00	= \$ _____
T-SHIRT SIX PAK: ADULT MEDIUM	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIX PAK: ADULT LARGE	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIX PAK: ADULT SMALL	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIX PAK: ADULT X-LARGE	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIX PAK: ADULT XX-LARGE	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIX PAK: CHILD MEDIUM	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIX PAK: CHILD SMALL	_____ x	\$ 80.00	= \$ _____
T-SHIRT SIXPAK: CHILD LARGE	_____ x	\$ 80.00	= \$ _____

ADDITIONAL MATERIALS GRAND TOTAL (add this total to Contract Confirmation Page) \$ _____

You **MUST** return this form along with your contract to receive materials.

RETURN THIS PAGE ONLY IF ORDERING ADDITIONAL MATERIALS

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ORCHESTRATION

STANDARD ORCHESTRATION

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

Below is a detailed list of all orchestra parts available for this title, along with doublings and other instrumentation notes. If you wish to order additional parts, mark the number of additional parts for each instrument, and return this page with your Contract Confirmation page and include the total number of additional parts on the Additional Materials form.

STANDARD ORCHESTRATION

BOOKS INCLUDED	ADDITIONAL REQUESTED	INSTRUMENT	DOUBLINGS
1	_____	BASS	
1	_____	CELLO	
1	_____	CELLO 2	
1	_____	GUITAR	
1	_____	VIOLIN	

RETURN THIS PAGE ONLY IF ORDERING ADDITIONAL ORCHESTRATION

BILLING CREDITS

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

SHOW BILLING CREDITS

For proper usage, refer to Section I, Paragraphs 4 (A & B) of the Performance License.

THE LAST FIVE YEARS	100%
Written and Composed by JASON ROBERT BROWN	50%
Originally Produced for the New York stage by Arielle Tepper and Marty Bell	10%
Originally Produced by Northlight Theatre Chicago, IL	10%

MTI BILLING

In accordance with the Dramatic Performing Rights License, all publicity materials (posters, programs, etc.)
MUST include the following credit:

THE LAST FIVE YEARS
 is presented through special arrangement with Music Theatre International (MTI).
 All authorized performance materials are also supplied by MTI.
 421 West 54th Street, New York, NY 10019
 Phone: 212-541-4684 Fax: 212-397-4684
www.MTIShows.com

VIDEOTAPING WARNING

This license does NOT grant you the right to make, use and/or distribute a mechanical recording (rehearsal, performance or otherwise) of the Play or any portion of it by any means whatsoever, including, but not limited to, audiocassette, videotape, film, CD, DVD and other digital sequencing. You agree to inform all parents, students and attendees of the above prohibitions against recording the show By means of both a program note and a pre-show announcement.

In compliance with the above condition, you **MUST** include the following warning in your program:

**The videotaping or other video or audio recording of this
 production is strictly prohibited.**

**except with Disney titles, where a limited video license is available for \$75.00

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PERFORMANCE LICENSE

SECTION I

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

BUSINESS OFFICE
 Phone: (212) 541-4684 Fax: (212) 397-4684
 Music Theatre International
 421 West 54th Street
 New York, NY 10019

MTI MUSIC LIBRARY
 Phone: 860-379-3320
 Music Theatre International
 31A Industrial Park Road
 New Hartford, CT 06057

Please read this Performance License carefully and keep this copy for your records.

Your signature on the acceptance line of the Production Contract accompanying this License will acknowledge that:

- a) you have read and understood the terms, conditions and provisions set forth below;
- b) you are authorized to enter into the Production Contract on behalf of Licensee; and
- c) you agree to the terms, conditions and provisions contained herein on behalf of the Licensee.

I. COPYRIGHT PROVISIONS

Any violation of these provisions shall automatically terminate this License.

- 1. Rights Granted:** This License—granted to the party to whom the Production Contract is addressed ("Licensee" or "You")—allows the public performance of the Play as represented in the rented printed materials under the following terms and conditions. This License does not include the right to the original choreography, staging, direction, costume designs or scenery designs of the Play unless specified in writing to the contrary.
- 2. Changing the Play:** Under federal law, you may not make any changes, including but not limited to the following:
 - a. You may not add new music, dialogue, lyrics or anything to the text included with the rented material.
 - b. You may not delete, in whole or in part, any material in the existing Play.
 - c. You may not make changes of any kind, including but not limited to changes of music, lyrics or dialogue or change in the period, characters or characterizations in the presently existing Play.
 - d. You agree that any proposed change, addition, omission, interpolation, or alteration in the book, music, or lyrics of the Play shall first be submitted in writing to MTI so that the written consent of the Authors, if granted, may be obtained by MTI.
 - e. You may not make any copies of the materials provided or physically alter, amend, or change them without MTI's prior written permission. Should permission be granted, any and all materials created or amended remain the property of the Copyright Owners and must be returned to MTI.
 - f. MTI and the Copyright Owners shall not be obliged at any time to offer royalty participation or make any payment to any person whom you may hire to direct, choreograph, stage, design or otherwise actualize your production unless that person has entered into a bona fide collaboration agreement directly with the Copyright Owners.
 - g. By signing the Performance Contract, you agree to review the terms of this Performance License, in particular Paragraph I.2 (This Paragraph), with the entire creative team of this production, and represent they are aware that no changes may be made to the Play without the written consent of the Authors.
- 3. Recording/Reproduction (Audio, Video, Computer Sequencing, etc.)**
 - a. Recording: This license does not grant you the right to make and/or distribute a mechanical recording (rehearsal, performance or otherwise) of the Play or any portion of it by any means whatsoever, including, but not limited to, audiocassette, videotape, film, CD, DVD and other digital sequencing.
 - b. Broadcast: Except for the usual right to advertise and publicize the Play by means of print, radio and television (in which no radio or television commercial shall contain excerpts of more than 30 seconds), this license does not allow you to broadcast, televise, and/or electronically post on the Internet any part of the Play, either audio or visual or both, including, without limitation, musical selections.
- 4. Program/Poster/Advertising Credits**
 - a. Author/Creator: You must give the authors/creators billing credits, as specified in the Production Contract, in a conspicuous manner on the first page of credits in all programs and on houseboards, displays and in all other advertising announcements of any kind.
 - b. MTI: You must give appropriate credit to MUSIC THEATRE INTERNATIONAL on all posters, fliers, advertisements and on the title page of your programs in the following manner:
 "[Name of Play] is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019
 Tel.: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com
 - c. If your program contains cast and/or creative team bios, MTI encourages you to include bios for the authors as well as the MTI bio. Bios can be found on MTI's website at www.MTIShows.com/programbios or obtained by request from MTI.
 - d. You must include the following warning in your program:
 "The videotaping or other video or audio recording of this production is strictly prohibited."
 - e. Logos: You may not use the copyrighted logo of the Play, unless MTI grants you a specific license to do so in the Production Contract and you pay MTI the applicable fee.
 - f. Merchandise: You may not create merchandise based on the play, whether for sale or distribution, without written permission from MTI acting on behalf of the Copyright Owners or their duly authorized representatives.

PLEASE KEEP THIS PAGE FOR YOUR RECORDS

PERFORMANCE LICENSE

SECTION II

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

Please read this Performance License carefully and keep this copy for your records.

Your signature on the acceptance line of the Production Contract accompanying this License will acknowledge that:

- a) you have read and understood the terms, conditions and provisions set forth below;
- b) you are authorized to enter into the Production Contract on behalf of Licensee; and
- c) you agree to the terms, conditions and provisions contained herein on behalf of the Licensee.

II. PERFORMANCE LICENSE AND PAYMENT PROVISIONS

- Changes:** If any of the conditions set forth in the Production Contract have changed in any way (including cancellation or addition of performance(s), ticket price adjustments or change of venue), you must notify MTI's BUSINESS OFFICE (address above) in writing immediately, and MTI must approve all changes before they may take effect. Such changes may alter the fees quoted in the Production Contract. Cancellation fees of at least fifty dollars (\$50.00) may apply.
- Expiration Date and Cancellation of License:** MTI must receive a signed copy of the Production Contract, accompanied by payment in full, (or by a purchase order pursuant to Paragraph 5 below) by the expiration date indicated on the first page of the Production Contract or prior to your first performance, whichever occurs sooner, or you will be deemed to be unlicensed. MTI reserves the right, in its sole discretion, to revoke this Performance License by sending written notice to you at any time prior to MTI's receipt of both a signed Production Contract and payment in full. You agree not to advertise, announce, present or sell tickets for any performances until you are licensed as provided above.
- Additional Performances:** Should you desire to present performances in addition to those provided for in the Production Contract, you agree to enter into a new agreement with us and to make additional royalty and rental payments for any and all performances in addition to those already licensed by us. You agree not to announce, present or sell tickets for such additional performances without our prior written permission AND payment of the additional royalty and fees due.
- Complimentary Tickets:** You agree as a condition of this License to reserve two (2) complimentary tickets (if requested) for the use of MTI and the Copyright Owners for each performance and MTI agrees not to sell such tickets.
- Purchase Orders:** For schools and government agencies only, a signed, authorized purchase order is acceptable for ROYALTY and RENTAL payment. You must still send us your check or money order for the SECURITY FEE as well as your signed, authorized Purchase Order when you return the signed Production Contracts to cause materials to be shipped.
- Accounting:** You shall forward to us at least two (2) copies of the program for your production not later than three (3) days following the opening performance licensed by us under the terms of this agreement. You shall submit to us, within five (5) days following demand by us, a sworn statement setting forth the total number of performances actually presented and the precise date and place of each such performance. You agree to keep and maintain full and regular books and records in which you shall record all items in connection with the production and presentation of the Play. Such books and records shall be open at all reasonable business hours for inspection by MTI or our representatives at your office, and MTI shall have the right to make copies of and take extracts from such books and records. MTI's rights under this License shall continue for twelve (12) months following the date of the last performance licensed under the terms of this agreement.
- Default:** This License is conditioned upon your fulfillment of all obligations set forth herein and in the accompanying Production Contract, including the prompt payment of all rental, royalty, and security fees in U.S. funds when due. Unless all of your obligations have been fulfilled, this License will terminate automatically. Nevertheless, you will remain liable for the payment of all fees that might be due to us under this License and will be subject as well to statutory damages for copyright infringement. If you default in the performance of any of the terms of this License, then, in addition to any and all other remedies which we might have at law, we shall have the right to a preliminary injunction to enjoin further performance of the Play. You agree to reimburse us for any expenses incurred by us in enforcing our rights under this License, including, but not limited to, attorneys' fees, telephone, fax, and postage charges and collection expenses.
- Warranty:** We warrant that, on behalf of the owners of the copyright in the Play, we are authorized to grant this License to you. We make no other warranties.
- Reserved Rights:** All rights in and to the Play other than those specifically licensed to you under the terms of this License agreement are reserved to us, with the unrestricted right on our part to use, exploit or dispose of any of them at any time, whether or not the exercise of such rights may be in competition with the rights granted to you in this License.
- Transfer of Rights:** Under no conditions can this License be assigned or transferred without our written consent. This License shall be governed by the Laws of the State of New York, and any dispute arising out of or under this License agreement shall be litigated only in the courts of the City or State of New York in the City of New York or the United States District Court in the Southern District of New York, and in no other forum.
- Indemnification of Licensee:** You agree to indemnify MTI and the Copyright Owner(s) and Rightsholder(s) of the Play from any claim arising out of your violation of any of the provisions of this License agreement.

PLEASE KEEP THIS PAGE FOR YOUR RECORDS

PERFORMANCE LICENSE

SECTION III

Your MTI Rep: SHARON WALKER
 Your MTI Account Number: 5630570
 Contract No: 9026583 Printed On: 10/28/09

Please read this Performance License carefully and keep this copy for your records.

Your signature on the acceptance line of the Production Contract accompanying this License will acknowledge that:

- a) you have read and understood the terms, conditions and provisions set forth below;
- b) you are authorized to enter into the Production Contract on behalf of Licensee; and
- c) you agree to the terms, conditions and provisions contained herein on behalf of the Licensee.

III. MATERIALS RENTAL PROVISIONS

1. **Term:** Unless otherwise indicated in the accompanying Production Contract, the term of rental shall be 2 (two) months.
2. **Delivery:** Provided MTI has received a signed copy of the Production Contract and the full applicable royalty, rental and security fees, the rented materials will be shipped approximately two months prior to the first performance. Please allow approximately ten (10) days for delivery.
3. **Additional Rental Time:** If the rented materials are needed in advance of the 2 month period stated below, the charge is four hundred dollars (\$400.00) each extra month or part thereof, subject to availability.
4. **Suitability:** MTI makes no representation as to the adequacy, suitability and/or condition of the materials indicated above. Any missing or damaged materials MUST be reported to MTI's Business Office within forty-eight (48) hours after your receipt of them, or you may be liable for full replacement charges upon their return to MTI.
5. **Shipping Charges:** You shall pay shipping charges BOTH WAYS for materials that MTI rents and/or supplies to you, as well as all customs charges, duties and the like in connection with shipments of materials outside of the United States and return shipment to MTI. MTI ships by U.S. Mail, Air Freight, UPS or other carriers at its sole option. Any expense that MTI incurs with respect to the delivery or return of the materials to its library shall be charged to you; you agree upon demand promptly to reimburse MTI for the full amount of such expense. A \$10 handling fee is applied to each order.
6. **Return of Materials:** You agree that, no later than seven (7) days after the last performance under the terms of this License, you will return to MTI, by prepaid carrier, insured for not less than seven hundred fifty dollars (\$750.00), the complete set of materials (including any additional materials ordered) in as good condition as when you received it. Should you fail to do so, MTI shall be entitled to an additional rental fee of twenty dollars (\$20.00) for each day that you retain any material beyond the period of seven (7) days after the last performance. You are responsible for the safe return to MTI of all of the rented material. If complete materials are not returned all at once and properly labeled, your account may not be credited or you may be liable for a restocking fee.
7. **Address for Return of Materials:** All materials must be returned to MTI's Music Library (Address listed below)
DO NOT SHIP MATERIALS TO THE BUSINESS OFFICE!

RETURN ALL MATERIALS TO:

Music Theatre International
 31A Industrial Park Road
 New Hartford, CT 06057
 Phone: 860-379-3320

Any materials returned to MTI's Business Office will be subject to a transfer charge of up to \$50.00.

8. **Damage/Loss:** Any damage to or loss of the materials shall be charged to you; you agree upon demand promptly to reimburse MTI for the full amount of such evaluated damage to or loss of materials. Any materials lost or damaged while in your possession will be assessed fees as set forth in the accompanying Production Contract.
9. **Cancellation:** The fee for rental of materials is required under any and all conditions, notwithstanding the non-use of said materials. Furthermore, you understand that, even if you do not present the Play, you could be obligated for the fees set forth in this License and the accompanying Production Contract.
10. **Permitted Use:** You understand that the Play materials cannot be used for any purpose other than as stated in this License and that you and/or anyone connected with your organization may not copy, reproduce, sell or otherwise distribute such materials.

PLEASE KEEP THIS PAGE FOR YOUR RECORDS

JOURNAL ENTRIES

March 25

Score/script arrived

scheduling extremely difficult because of actors' schedules
students vs/ professional requirements easy to understand commitment to availability
required of professionals

Also, must decide orchestration and begin recruiting musicians

April 1

First read thru/sing thru

actors sound amazing! Pedar straining with higher belts but I'm not worried about this now, it was a late rehearsal and I've heard him hit the notes before.

Will the fact that the actors used to date affect our production?

Love connection bringing tender moments already

However, they are so very very professional. Not worried about personal history interfering with our purposes here. If anything it will only fuel the connection of the characters, and their professionalism will restrain it to a reasonable point.

April 3

The more I listen and try to revise parts {orchestration}, the more I want a full orchestra.
Can work without the bass...Can I have all else?

watched YouTube videos to see small performances, listened to orchestrations

April 8

So far we've only had our rough read thru/sing thru, which was amazingly encouraging because my actors are so familiar with the music already, and share a history and connection, which cannot hurt in a show like this one. This week we started music/singing rehearsals. They are going very well, Allie and Pedar are familiar with all the songs and have performed some of them already.

I think my expectations were based on the other singers I've worked with in the past (TH534) who were actors and THEN singers and who needed more basic notes on their performances. ex: diction, elongating vowels, and even things as basic as STAYING ON PITCH.

It's such a relief to work with Allie and Pedar, who are singers THEN actors. It makes my job so much easier, because I can give them small notes on technicalities, and a few songs I've had to pluck through notes, but only on difficult parts; however, mostly I find myself giving encouragement notes. I point out things they've done which I like and want them to keep, because I'm not entirely sure if they recognize these little things, and want them to now be conscious of them so that I can be sure they are kept.

This is from the perspective of MD, as a director I might be more worried about their acting skills. I'll ask Chris his feelings on this, just out of curiosity. I gave Chris free reign of organizing and planning the rest of rehearsals. This is a complex relationship. I'm serving as producer and music director, so I "hired" or brought him on board to the project, but now that that phase is over, he is more in command in the director/music director sense. I don't want to step on his toes, because I did appoint him director, but since it is still my project, I find myself being overprotective of my "baby." This makes me realize how important the separation of these two roles is in the professional world. I'm learning as much about producing as I am about musical direction (almost).

Speaking of producing, a difficulty has occurred here this week. It also involves the complexities of being producer and MD. As MD I was so concerned with the orchestration of the show that I've spent, I'm afraid, too much time worry about this instead of simply starting my search for musicians. The School of Music has all the senior recitals and performances at the end of the year, right when our show goes up, so I'm starting to fear I won't get all the musicians I want. I said to Pedar the other day, "I need to stop being so god damn picky and just start looking!" Maybe Allie and Pedar can get me in with some of their musician friends.

Another subject which will surely show itself fully by the end of this quarter, and has certainly show itself during my career so far as a music and theatre student: the lack of connection, coordination, or simply cooperation between the two art schools. It is VERY frustrating and almost embarrassing, especially as a student who stands caught between the two. I feel entirely at home at Drake, and have no feeling of the sort at Hughes. Is this because of how I started and continued my academic career here? Or is this a fundamental disconnect between the two arts?

This also brings me to the subject of budget. THIS IS SOOO DIFFICULT to do as a student production. I am starting to feel constrained because I feel I lack the time and resources to make this production all that I want it to be. In keeping up with my grades, and with only \$190 left to my budget after paying for the royalties, I definitely feel limited. Perhaps it is beneficial in a way to have my first project be kept to a smaller scale, just for the purposes of experience and learning. This is something I'll have to evaluate a few times during and after the production.

April 10

I need to rehearse my part! Allie and Pedar sound so amazing, and I'm getting scared that I may be our only musician, so I really need to hammer this out. They'll be gone next week, so I'll have some rehearsal time to myself. This wouldn't be a problem in the professional world. I'd have the score ahead of time; I'd probably not be serving as MD and rehearsal accompanist and conductor....But if I were hired as MD/pianist or conductor/keyboardist, these are the challenges I'd be facing.

Identification of songs by genre:

Ballad	Pop/Rock	Rock/Funk	Musical Theatre	Piano Solo	Latin/Pop
#1	#3	#4	#6	#0	#2
#8	#5	#9	#7	#14	
(#11)	#12		#10		
(#13)	(#14)		(#11)		

April 22

All 4 of us at rehearsal after doing individuals, then me out for Soulmate Factory during blocking rehearsals. They had meetings yesterday for table work and had brilliant idea, I am really impressed. They all 3 sat down and discussed the actual chronology of the events of the show. Listed below is agreed arrangement of songs in real time. It's really simple, just can't believe it never crossed my mind before. Perhaps, had I been directing, it would have been something in my thoughts/concerns.

2	Shiksa	they meet
14	Goodbye	first date
12	Better Than That	Jamie meets Cathy's family
4	Moving Too Fast	move in together
10	Audition	Cathy's struggle
6	Schmuel	Jamie's encouragement
8	Next 10 Mins	wedding
9	Miracle	married life
7	Summer in Ohio	Cathy's summer away
11	If I Didn't Believe	Jamie's next, more frustrated encouragement
5	Part of That	jealousy
13	Nobody Needs to Know	cheating
3	Smiling	goes to break it off with Cathy
14	Rescue	divorce
1	Still Hurting	post-divorce

April 29

Frustrating spacial concerns with New Works. Tried "hot dog" seating (alley seating), I like it, hope it can work with sound. Piano facing curtain to absorb some sound. Also, this solves some blocking by allowing "offstage" actors to sit by/with musicians. Allows for added interaction between those lines. Crosses musician/actor line as well as performers/audience lines. Where are the boundaries? Are there boundaries?

I'm concerned with the transition from dialogue to song in #11. From "Cathy! Please!" to "There are people (sung)" Too early to mention this in a blocking rehearsal, but something I'll keep in mind.

No applause after/between some numbers is huge step away from book musicals. Takes away some showmanship and keeps continuity of story telling.

“Words make you think a thought. Music makes you feel a feeling. A song makes you feel a thought.” E.Y. Harburg

May 19

Everything's going well with the actors. I know they are/will be ready. The one thing I'm worried about now is that they might peak too soon, but I would assume this is one of the better “worries” to have. What I am actual concerned about most now is tech. Spenser dropped out of lighting design because he's moving, and since it is the time of year that it is, everyone is so busy and especially unwilling to take on another project that doesn't pay. Same problem in finding musicians. I am not technology savvy and am very concerned that the show might look cheap because we cannot find someone to light it well.

Also, finding places in rehearsals where musicians/actors can connect. Schmuel: cheesy looks back and forth. And even in more serious songs like Still Hurting when Cathy can lean on my chair for example. We'll see what Chris thinks when he sees it all together.

May 28

Found a few more places during rehearsal where we can connect music/actors. Allie's touching my chair at some point in #1. Pedar is singing to musicians in parts of #4. Also, we've made the piano a symbolic alter for the wedding scene.

Tech might kill me. Couldn't find a lighting designer, so Chris, Elissa, and myself have been adjusting/hanging/focusing lights all on our own. Of course, in the “real world” a music director would not have to deal with these things, but that's the beauty of a distinction project! I'll be very happy when tech is set and I can focus on our performance. I'll be glad to have all the paperwork and technicalities done, so that I can play these shows and actually enjoy it all.

I'm also very anxious to get some feedback from friends and faculty. I'm proud of what we've done, but I want to hear what everyone else thinks.

Preliminary Budget Proposal		Actual Spending
License	\$ 810	\$ 810
Publicity	\$ 100	\$ 40
Set Materials/Construction	\$ 200	\$ 40
Sound/Light Materials	\$ 75	\$ 20
Props	\$ 50	\$ 10
Costumes/Makeup (Tuxedo rental)	\$ 200	\$ 40
Misc./Supplies/Equipment (CDs, copies)	\$ 100	--
Piano Tuning	\$ 75	--
Stage Manager/Front of House	\$ 200	--
Set Designer	\$ 150	--
Light Designer	\$ 150	--
Director	\$ 300	--
Musicians at \$200 each (may include any/all: bass, cello (2), guitar, violin)	\$ 1000	--
Actors (2) at \$300 each	\$ 600	--
Resource/Research Materials	\$ 75	\$ 40
Reception	\$ 200	--
Total	\$4285	\$1000



JAMIE: Another Vocal Performance major within OSU's School of Music, **Pedar Bate** is equally as involved in performance, including OSU Men's Glee Club, OSU Chorale, and Opera Columbus as well. Pedar will be graduating this spring and moving on to wow the world with his talents!



CATHY: **Allie Hovland** is a senior in OSU's School of Music from Perrysburg, OH. Majoring in Vocal Performance and Music Education, she is also actively involved in other performance groups in and outside of the music department. Other upcoming performances include OSU Opera's *Faramondo*, playing May 14-16 at the Southern Theatre.



DIRECTOR: **Chris Ray**, born in West Chester, OH, is currently a rank four Theatre major at The Ohio State University. He aspires to find true happiness in this life, loves black raspberry chip ice cream, and adores his gorgeous pet hamster, Maggie. He is proud and excited to be directing such a beautiful piece with such beautiful people.



Show Credits: Book, Music and Lyrics by Jason Robert Brown

Description:

A contemporary song-cycle musical that ingeniously chronicles the five year life of a marriage, from meeting to break-up... or from break-up to meeting, depending on how you look at it. Written by Jason Robert Brown (*Parade*, *Songs For A New World*), *The Last Five Years* is an intensely personal look at the relationship between a writer and an actress told from both points of view.

Character Breakdown:

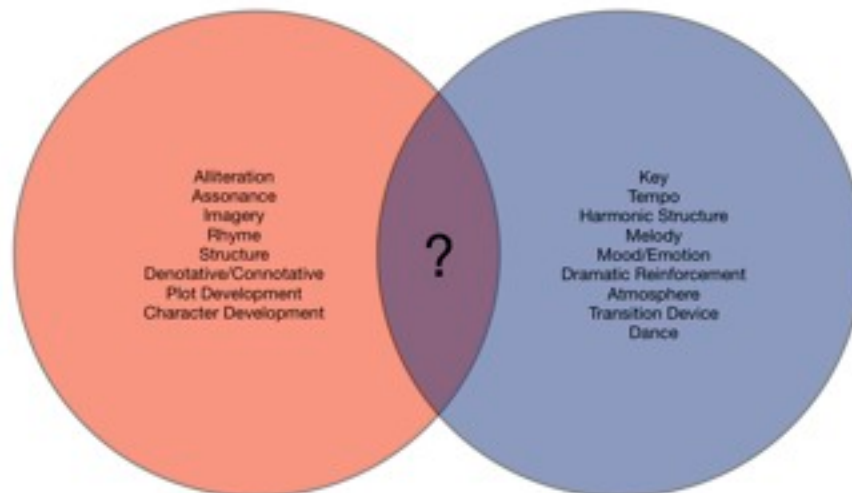
CATHERINE HIATT
Excellent actress and singer
Late 20's - Early 30's
JAMIE WELLERSTEIN
Excellent actor and singer
Late 20's - Early 30's

Orchestration:

PIANO
BASS
CELLO
CELLO 2
VIOLIN
GUITAR

Lyrics

Music



*Kalen, Richard. *The Musical: A Look at the American Musical Theatre*. New Jersey: Prentice-Hall, Inc., 1985.

Thursday-Sunday
June 3-6, 7:00pm

Drake's New Works Lab
Free Event, Reservations Required
Lst5Yrs@gmail.com



Written and Composed by
JASON ROBERT BROWN

Originally Produced for the New York stage by
Arielle Tepper and Marty Bell

Originally Produced by Northlight Theatre
Chicago, IL

THE LAST FIVE YEARS

is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

421 West 54th Street, New York, NY 10019 Phone: 212-541-4684 Fax: 212-397-4684 www.MTIShows.com



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The Last Five Years

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The Last Five Years runs 90 minutes without an intermission.

1. Still Hurting
2. Shiksa Goddess
3. See, I'm Smiling
4. Moving Too Fast
5. I'm a Part of That
6. The Schmel Song
7. A Summer In Ohio
8. The Next Ten Minutes
9. A Miracle Would Happen
10. Audiont Sequence
11. If I Didn't Believe In You
12. I Can Do Better Than That
13. Nobody Needs To Know
14. Goodbye Until Tomorrow/
I Could Never Rescue You

The videotaping or other video audio recording of this production is strictly prohibited.

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Pedar Benson Bate (JAMIE WEELESTEIN)
Senior Music Major in Vocal Performance, Theatre Minor
Canton, OH

Allie Hovland (CATHERINE HIATT)
Senior Music Major in Vocal Performance and Music Ed., Theatre Minor
Perrysburg, OH

Chris Ray (DIRECTOR)
Senior Theatre Major
West Chester, OH

Emily Mills (MUSIC DIRECTOR)
Senior Theatre and Music Major
Circleville, OH

Elissa Goonan (HOUSE MANAGER/LIGHTS)
Senior Theatre Major
Plymouth, MA

Ryan Kopycinski (Violin)
Senior Theatre Major
Strongsville, OH

Talia Lindsley (Cello 1)
Graduate Student, Music Ed.
Corvallis, OR

Mary Fetherston (Cello 2)
Doctoral Candidate, Violoncello Performance
Atlanta, GA

This production of The Last Five Years is being presented as part of the research of an undergraduate distinction project. Special thanks to all the cast, crew, and musicians as well as the students and faculty of OSU's Theatre Department and School of Music for the support and encouragement of this project.

Audience Questionnaire

As this production serves as research of a distinction project, we would greatly appreciate any audience feedback. Thank you!

1. How was the atmosphere of this performance like or unlike any other musical theatre performance you've attended?
2. Were there any aspects of the show you found distracting?
3. How did the space (New Works Lab) affect your experience?
4. How did the proximity of the musicians and the actors affect your experience?
5. Any other comments/issues with the show?

Audience Feedback (see above Questionnaire)

1. Interaction of performer and musician good touch. Intimate but not uncomfortable.
 Very small/intimate-felt more invested in the show.
 I've never been in such an intimate space before. The size of the venue combined with
 the style of the show really enhanced the experience.
 Like a black box show...minimalistic set...but WONDERFUL!
 I loved the intimacy of this. I have never been so connected with a character before.
 Good-very intimate and apropos for the content of the show.
 More personal/connected.
 Stage set-up is fun and different. Small space=intimacy!
 Great!
 VERY INTENSE and EMOTIONAL, LOVED!
 The close seating to the stage made the performance so intimate and real.
 No, it was really intimate.
 The space...very small.
 It was unlike any set up I've been in but I really like it.
 Intimate staging, the show itself is unique.
 Love the intimate space! I also love the way the small space was used at the end, as
 you two sing together and rotate around each other.
 Being "onstage" brought the story to life unlike other shows I've seen.
 The small space made the show more intimate than any other musical I've attended.
 The plot was confusing without prior knowledge of the storyline.
 Very intimate for such an intimate show.

2. Sight lines got a little funky, but that's the nature of the New Works.
 It was pretty hot in the room...
 It was kind of hot in the room.
 Changes in set were a little loud.
 Heat! But...nothing you can do!
 Lack of air conditioning.
 I was worried the actors would trip over my feet...
 No. I thought it was staged very well.
 The Heat! Come on! There has to be something you can do...
 The "clock" in Schmucl song was distracting. Not easy show-and you all were
 wonderful!
 When the focus was taken off the main performer I was distracted especially in "Still
 Hurting" when Jamie first came in.
 The temperature was rather warm in the room.

3. It was a little hot, but the small space was great to feel part of the story.
 It was neat and intimate, but the alley staging made it something else for me, it seemed
 awkward at times, could have worked maybe as a thrust better.
 I like being close to the actors, it made me more emotionally connected.
 It's cool to see up close-more emotion comes through. BUT...it was very hot.

It was hot but nice that it was small.
 It was quite warm, but I loved the small area!
 Added to intensity, strings were very effective.
 The smaller space made it better I more intimate, it really enriched the experience.
 Great intimacy!
 I loved it! The intimate performance space worked so well.
 It was a "little" hot. I didn't feel anymore cramped than I do in any other theatre.
 I liked it just sight line weirdness.
 LOVED IT! I loved how close and intimate it was with the band and the limited set.
 I enjoyed the intimacy of it, but would've loved to see it in a bit bigger of a space.
 It made it feel more personal/intimate. I actually enjoyed getting to look across and see
 other people's emotional responses to the music.
 Felt very much a part of the performance. In every moment.

4. Pedar was GREAT! (quips, looks, movements great.)
 SO great.
 Such a talented group!
 It was so wonderfully done, I was truly moved and I enjoyed this immensely.
 I loved it. Heart breaking/heart warming content. The piano player was also awesome
 (and orchestra).
 Great job!
 The show was awesome.
 Wonderfully crafted difficult material.
 The end was sad!
 Was rapt the entire 90 mins!
 So great! Thanks for doing this (for free too!)
 Nice show!
 Great pit!
 Great work! I enjoyed it!
 Fantastic show-musically and dramatically. I really felt like I lived their story.
 We live out of town (alumni) and just noticed your show today. We thought it would be
 awesome or horrible and you guys were awesome! Thanks!!
 The performers did great, but the staging posed problems for me as an audience
 member. I understand the need to keep the room available for different staging
 configurations, but I missed a lot of the show because I couldn't see. That's the
 main issue, really, all being said, I enjoyed it!